PORTFOLIO SAMPLE

Anya Dahan — Artistic Practice

Carved In Time, graphite on paper,Morocco, March 2020, ANYA DAHaN

A graphite study of an elder figure in traditional dress, focused on capturing dignity and lived experience through fine linework and careful attention to texture — fabric, jewelry, and the weathering of age. This piece reflects the observational discipline that later became foundational to my contemplative drawing practice, where close attention to a subject becomes a form of prayerful noticing.

Originally shared on Instagram — @Anya__Dahan
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Carved In Time

graphite on paper — Morocco, March 2020

A study of dignity, drawn while everything else was being taken away.

I drew this face during one of the loneliest chapters of my life.

It was March 2020. Morocco was closing in around me — politically, socially — and I was living under a weight I couldn't name out loud yet: systematic persecution for who I am.

While the walls were tightening, I sat with a pencil and a piece of paper and I drew this elder. Every line in that headscarf, every fold of skin carved by decades of sun and memory, was my way of staying human when the world was trying to erase that.

I didn't know it then, but this piece would become one of the very few things I carried with me — not in a suitcase, but in my body, in my practice — through exile.

When you flee, you lose almost everything. Documents. Home. Community. Certainty. But you cannot confiscate what someone has already made.

Why I Draw

Not to escape what happened, but to insist — in graphite, in silence, in patience — that dignity doesn't require permission from anyone in power.

Carved In Time isn't just the title of a drawing. It's what persecution tries to do to you, and what art refuses to let it finish.

— Anya Dahan